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ABSTRACT

The document contains the Creative Products Scale along with instructions for using the rating scales to evaluate creative products of gifted high school students. Introductory information, rating scales, and definitions of terminology are provided for conducting evaluations in the following areas: art, music composition, music performance, drama works, poetry, short stories/novels, creative writing, performing arts-drama, performing arts-speech, single dance, and dance groups. (SB)

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CREATIVE PRODUCTS SCALES

DETROIT PUBLIC SCHOOLS

Paper presented at the Annual International Convention of the Council for Exceptional Children (60th, Houston, TX, April 11-16, 1982)

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CREATIVE PRODUCTS SCALES
DETROIT PUBLIC SCHOOLS

TASK DESCRIPTION SUBMITTED TO FINE ARTS CONSULTANTS FOR DEVELOPING "CREATIVE PRODUCTS SCALES"

Accepting the fact that when working in the area of fine arts and creativity some form of human judgement must be brought to bear, can we, nevertheless, determine what kinds of information or criteria would most likely result in a more consistent, reliable and explainable evaluation of a student's creative product?

The primary task is to develop a set of criteria which may be used to guide a panel of judges in determining the quality of a student's creative product.

This set of criteria or rating scales will attempt to delineate the essential characteristics which if observed in a creative product would move a panel to judge its quality in a consistent manner, and would cause a second panel to arrive at approximately the same rating.

If we tape-recorded one-hundred three person panels as they discussed a creative product (in their respective area of the arts) what common remarks would emerge, what common characteristics would be mentioned time after time? These common characteristics, it would seem, are the criteria which the panel used for selecting one painting, poem, musical, dance or dramatic performance over another. Can we put these criteria into some kind of rating scale which could be used, anywhere, to determine whether a creative product shows that the student has acquired sufficient knowledge and skill to progress in a particular area of the fine arts?

Would this set of criteria or rating scales enable a panel of judges to explain to a student whose creative product did not win a prize or was not selected for exhibition, why it did not win or was not selected?

The Creative Products Scales were developed by Fine Arts Consultants under the direction of Mr. Patrick Byrnes, Evaluation Project Director, Detroit Public Schools and Dr. Beverly Ness Parke, Project Consultant, Wayne State University.

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CREATIVE PRODUCTS SCALE - ART
DETROIT PUBLIC SCHOOLS

Work _____ Rater _____

Introduction: While it's relatively impossible to evaluate an art product with objectivity, the following group of elements and principles of art should transcend cultural, geographic, sex, and age barriers as grading tools. They are absolutes which may appear in total or in part of a painting, sculpture, or craft product regardless of the sophistication of the producer. Consequently, a Leonardo Da Vinci, a Papuan native, or a Cass Tech art student are all aspiring toward the same composite ideal of elements and principles while expressing their individual concepts.

The evaluator should be forewarned that the number 10, or unique category, is synonymous with masterpiece and should therefore be used with cautious reservation. A masterpiece can only be rendered by a master artist, the work has to be universally recognized, it must have a life of its own, be technically perfect, comprise past, present and future tendencies, and have staying power. Any additional comments you wish to make please put them on the back of this sheet.

PLEASE CIRCLE YOUR RATING

		DEVELOPING			ADEQUATE			COMPETENT		EXCEPTIONAL	UNIQUE
1.	UNITY	1	2	3	4	5	6	7	8	9	10
2.	LINE	1	2	3	4	5	6	7	8	9	10
3.	SHAPE	1	2	3	4	5	6	7	8	9	10
4.	VALUE	1	2	3	4	5	6	7	8	9	10
5.	VOLUME	1	2	3	4	5	6	7	8	9	10
6.	FORM	1	2	3	4	5	6	7	8	9	10
7.	TEXTURE	1	2	3	4	5	6	7	8	9	10
8.	COLOR	1	2	3	4	5	6	7	8	9	10
9.	CONTRAST	1	2	3	4	5	6	7	8	9	10
10.	HARMONY	1	2	3	4	5	6	7	8	9	10

Average Rating =

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GLOSSARY

1. UNITY -- Oneness, consistency or integration. Unity is reached when all the elements in a design work together harmoniously.
2. LINE -- An actual or implied mark, path, mass or edge where length is dominant. The expressive quality of the line is determined by the sensitivity and skill of the artist.
3. SHAPE -- Shapes are areas enclosed by line, or differences of color, value or texture between a shape and the area around it.
4. VALUE -- Value is considered to be the lightness or darkness of a color or of a neutral gray. There are countless degrees of light and dark between the whitest white and blackest black.
5. VOLUME -- Denotes the space occupied by solid form or mass and also signifies defined regions of space, volume can refer to a solid like a pebble or to emptiness like a hole.
6. FORM -- The shape and structure of anything. A particular organization of shape capable of arousing the emotional and intellectual participation of the individual.
7. TEXTURE -- The actual or simulated representation of the physical characteristics of any particular surface.
8. COLOR -- The hue (actual color), chroma (intensity), and value (modification) as applied to the work of art.
9. CONTRAST -- Contrasting color as in complimentaries, contrasting shapes as in circles and squares, contrasting texture as in rough and smooth, and contrasting form, such as organic versus geometric.
10. HARMONY -- The related scheme in a composition such as circles with circular lines or related color schemes such as analogous or monochromatic.

CREATIVE PRODUCTS SCALE - MUSIC COMPOSITION
DETROIT PUBLIC SCHOOLS

Composer _____ Rater _____

Use the ten-point scale to rate each major category. Determine final rating by adding the ratings of each category and dividing by the number of categories used.

9 - 10--Superior; the highest level of creativity and technique. Original, innovative, consistent and mature in melodic, motivic, harmonic, rhythmic, and formal expression and usage. Construction seems right and necessary in the sense that it cannot be improved upon, mechanical aspects correct; notation appropriate.

7 - 8--Excellent; a very good composition. Some errors or weaknesses. Original and mature in most musical aspects. Accurate in most technical aspects.

5 - 6--Competent; a good composition. Several errors and weaknesses; lacking in one or more of the major categories.

3 - 4--Adequate; a fair composition. Many obvious errors and basic weaknesses. Little innovation or originality. Numerous technical errors of notation, transposition, instrumentation.

1 - 2--Poor; a developing level of musical composition, indicating much needed improvement. Inconsistent and immature in melodic, motivic, harmonic, rhythmic and formal expression and usage. Musical ideas trite or contrived. Mechanical aspects incorrect; notation inappropriate.

Read the explanatory material before attempting to rate.
(Please circle your rating)

Functional Processes	RATING									
1. LINE	1	2	3	4	5	6	7	8	9	10
2. HARMONY	1	2	3	4	5	6	7	8	9	10
3. RHYTHM	1	2	3	4	5	6	7	8	9	10
4. FORM	1	2	3	4	5	6	7	8	9	10
5. TEXTURE	1	2	3	4	5	6	7	8	9	10
6. COLOR	1	2	3	4	5	6	7	8	9	10

Technical Processes

7. NOTATION	1	2	3	4	5	6	7	8	9	10
8. INSTRUMENT USAGE	1	2	3	4	5	6	7	8	9	10

Average Rating =

COMMENTS:

How to Use the CREATIVE PRODUCTS RATING SCALE for MUSIC COMPOSITION

This Creative Product Rating Scale was developed to evaluate musical compositions by gifted high school music students.

The rating scale consists of eight rather broad categories that relate to the musical and technical aspects of musical composition. Carefully read the explanation for each category before beginning to rate. Try to keep as many specific items in mind as possible. Remember that the task is to rate these elements simultaneously in terms of the whole composition using the complete ten-point rating scale described on the rating sheet.

Note that not all of the items are appropriate to all compositions. They are meant to be exemplary and used as appropriate.

Use the space at the bottom of the rating sheet to comment on specific aspects of the compositions and to provide constructive criticism for the student.

Each student should submit his/her composition with a complete score and a taped performance.

FUNCTIONAL PROCESSES

1. Line
   Motivic/melodic content and development, theme transformation, phrasing, thematic relationships

2. Harmony
   Tonal scheme, harmonic rhythm, progression, dissonance and coloristic usage, cadential effects and usage

3. Rhythm
   Patterns (regular, irregular), combination of figures, meter, tempo

4. Form
   Unity and contrast, material developed appropriately, form fits material, proper pacing of formal sections, expressive integration and development of the elements

5. Texture
   Interaction of voices (polyphony, homophony), density, sonority

6. Color
   Instrumentation (complementary, contrasting), dynamics (sforzandi, climax, dynamic curve)

TECHNICAL PROCESSES

7. Notation
   Clear and readable, appropriate for composition (traditional vs. contrived), markings proper and complete (articulation, bowings, tempo, phrasing, dynamics), transpositions correct

8. Instrument Usage
   Parts playable, ideomatic, appropriate, well written

CREATIVE PRODUCTS SCALE - MUSIC PERFORMANCE
DETROIT PUBLIC SCHOOLS

Performer _____ Rater _____

Use the ten-point scale to rate each major category. Determine final rating by adding the ratings of each category and dividing by the number of categories used.

9 - 10--Superior; the highest level of performance. Few errors or weaknesses.
7 - 8--Excellent; a very good performance. Some minor errors or weaknesses.
5 - 6--Competent; a good level of performance. Several errors or weaknesses; lacking in one or more of the major categories.
3 - 4--Adequate; a fair level of performance. Many obvious errors and basic weaknesses in several performance categories.
1 - 2--Poor; a developing level of performance. Weak and uncertain, indicating much needed improvement. Numerous errors and weaknesses in all performance categories.

Read the explanatory material before attempting to rate.
(Please circle your rating)

		RATING									
1.	TONE	1	2	3	4	5	6	7	8	9	10
2.	INTONATION	1	2	3	4	5	6	7	8	9	10
3.	TECHNIQUE	1	2	3	4	5	6	7	8	9	10
4.	INTERPRETATION	1	2	3	4	5	6	7	8	9	10
5.	IMPROVISATION (If Applicable)	1	2	3	4	5	6	7	8	9	10

Average Rating =

COMMENTS:

How to Use the CREATIVE PRODUCTS RATING SCALE for MUSIC PERFORMANCE

This Creative Product Rating Scale was developed to evaluate the overall performance attainments of gifted high school music students.

The rating scale consists of five rather broad categories. Carefully read the explanation for each category before beginning to rate. Try to keep as many specific and appropriate items in mind as possible. Remember that the task is to rate these elements simultaneously in terms of the whole performance (not segments of it), using the complete ten-point rating scale described on the rating sheet.

Note that not all items are appropriate to all types of performance. They are meant to be as broadly descriptive as possible to facilitate the use of this scale with instrumental/ vocal, string/wind, and solo/ ensemble performances.

Use the space at the bottom of the rating sheet to comment on specific aspects of the performance and provide constructive criticism for the student.

1. Tone
   Characteristic quality, control, balance, blend, vowels, breath support, ensemble

2. Intonation
   Melodic line, chords, individual, with accompaniment, within sections, among sections

3. Technique
   Fluency, fingering, (dexterity, even runs), accuracy (key, notes, rhythm), precision (attacks, releases), articulation (bowing, tonguing, consonents), pedal use

4. Interpretation
   Phrasing, line, dynamics (shading, climaxes, subito), tempo (appropriate, steady), general style (staccato, legato, marcato), historical style (renaissance, baroque, classical, romantic), rhythm (accents, meter, patterns)

5. Improvisation
   Originality, variety, appropriateness to style, line compatible to accompaniment (chord progressions, scale)

CREATIVE PRODUCT SCALE - MUSICAL PERFORMANCE
ADDITIONAL FACTORS
DETROIT PUBLIC SCHOOLS

Performer _____ Rater _____

Use the ten-point scale to rate each major category. Determine the final rating by adding the ratings of each category and dividing by the number of categories used.

9 - 10--Superior

7 - 8--Excellent

5 - 6--Good

3 - 4--Fair

1 - 2--Poor

Read the explanatory material before rating.
(Please circle your rating)

		RATING									
		POOR				ADEQUATE					SUPERIOR
1.	MUSICAL SELECTION	1	2	3	4	5	6	7	8	9	10
2.	GENERAL SPIRIT	1	2	3	4	5	6	7	8	9	10
3.	STAGE DEPORTMENT	1	2	3	4	5	6	7	8	9	10

Average Rating =

COMMENTS:

How to Use the CREATIVE PRODUCT RATING SCALE
for MUSICAL PERFORMANCE-ADDITIONAL FACTORS

The purpose of this supplementary scale is to evaluate the music used and the extra-musical characteristics of the performance. (This evaluation is optional.)

1. Musical Selection
   Suitability of music (appropriate level of difficulty), musical value

2. General Spirit
   Energy and drive, artistry, confidence, taste, enthusiasm, satisfaction, communication, genuineness, overall effect

3. Stage Deportment
   Appearance, discipline, posture, attentiveness, effort, stage presence, relation to audience

CREATIVE PRODUCTS SCALE - LITERATURE
DETROIT PUBLIC SCHOOLS

A Note to the Judges:

The creative products scales given here are intended to be useful tools for judging high school writing. A poem that scored a 10 in each of the ten given aspects would receive a perfect score of 100.

Some caveats on the limitations of the scale seem called for:

1. Since a given work of art speaks to its audience in myriad ways, the criteria list is, of necessity, incomplete. Every judge is likely to have a favorite touchstone that has been left off the list. However, more than ten criteria would make the scale unwieldy in practice.
2. In a few cases a criterion will simply not be applicable to a given composition. The grade here should probably be a 7 or 8 so as to avoid unfairly penalizing the work.
3. Even though the terminology used is that of professional criticism, it must be remembered that it is student work that is being judged.

CREATIVE PRODUCTS SCALE - LITERATURE, DRAMA
DETROIT PUBLIC SCHOOLS

CRITERIA FOR JUDGING DRAMA

Work _____ Rater _____

Rate each play according to these 10 criteria. Indicate to what extent the work meets the criteria according to this scale.

1	2	3	4	5	6	7	8	9	10
To a very limited extent				Somewhat				To a great extent	

1. The play is well suited for production on a stage. _____
2. The play has a clearly felt "dramatic question." _____
3. The playwright shows skill in the use of internal and external conflict. _____
4. Action on the stage is employed effectively. _____
5. The play makes use of set and costuming. _____
6. The play is not limited to the private world of the playwright, but rather touches on some universal concern. _____
7. The dialogue reflects the character of the speaker.
8. The dialogue is blended with action and advances the plot. _____
9. The play makes skillful use of the form and structure of drama. _____
10. The characters are lifelike and interesting so that the audience is emotionally involved with at least one of them. _____

Total _____

COMMENTS:

EXPLANATION OF DRAMATIC CRITERIA

1. Suited for the Stage
   Plays set on life rafts or in forests work out better as films. This is also true of plays that depend on much action without dialogue.

2. Dramatic Question
   There should be a strong emotional element which holds the attention of the audience. Will he avenge his father? Will she get away with it? The more subtlety used in answering the question, the better. Plays with a weak dramatic question are likely to be dull.

3. Conflict
   Conflict is basic to drama. It draws us into the action. It should be latent in the characters and the plot should flow from it. Its skillful handling is the mark of a good playwright.

4. Action
   The characters should move about on the stage. Exits and entrances can establish secondary scenes. There should be stage business to keep the characters visually alive. Physical contact should be well motivated.

5. Set and Costume
   Imaginative use of details and a visual focal point are useful in a set. If a bare stage is used, there should be some reason for it.

6. Universal Concern
   The play should draw us into an as-if-real experience. We should be drawn into it emotionally and not have to ask, "What is this play about?" Somehow it should illuminate life.

7. Dialogue and Character
   Lines should reflect character so that we should be able to tell who is speaking in most cases. Dialogue should also expand our knowledge of the character so that we know him better as the play develops.

8. Dialogue and Plot
   The plot should be moved forward by the dialogue. The use of a narrator should be minimal. Preaching should be limited or non-existent.

EXPLANATION OF DRAMATIC CRITERIA-CONT'D

9. Structure of Drama

Such structural elements as complication, climax and denouement, building tension within a scene and the contrast of one scene with another all add to the excellence of a play. There should be an impression of unity and coherence created by the work as a whole.

10. Lifelike Character

The audience needs to care about one or more of the characters. If he is a hero we should root for him, if he is a villain, we should desire his undoing.

CREATIVE PRODUCTS SCALE - LITERATURE, POETRY
DETROIT PUBLIC SCHOOLS

CRITERIA FOR JUDGING POETRY

Work _____ Rater _____

Rate each poem according to these 10 criteria. Indicate to what extent the work meets the criteria according to this scale.

1 2 3 4 5 6 7 8 9 10

To a very limited extent — Somewhat — To a great extent

1. The poem makes good use of standard structural poetic devices. _____
2. The poem sounds good rhythmically when read aloud. _____
3. Sound devices such as alliteration are effectively used. _____
4. The poem employs striking images or metaphors. _____
5. The diction of the poem is appropriate and effective. _____
6. Irony and paradox are well used. _____
7. The poem goes beyond what might be expected in terms of form or content. _____
8. The poem offers a new insight into a meaningful issue. _____
9. The poem displays intensity of imagination. _____
10. The poem has at least one memorable characteristic that will draw the reader back to it. _____

Total _____

COMMENTS:

EXPLANATION OF THE POETRY CRITERIA

1. Standard Structural Poetic Devices
   The poet should display a basic familiarity with the ordinary tools of poetry. The use of stanza divisions, internal structure and an effective line, not just cut up sentences, show poetic competence.

2. Rhythm
   The meter or other rhythm should be appropriate to the tone and the theme of the poem.

3. Sound Devices
   Alliteration, if used, should not intrude too much. Assonance, consonance and onomatopoeia might help the poem. Rhyme should not strain the diction or sense of the poem.

4. Striking Images or Metaphors
   Sight images should be vivid to the reader. Other sense images might enrich the poem. A poem that links comparisons will be better than one that uses them in isolation.

5. Appropriate Diction
   Word choice should be fresh and appropriate so as to wake up the reader. Hackneyed phrases or conventional wording should be avoided.

6. Irony and Paradox
   Such verbal tension as irony, paradox and puns can keep a poem from being dull. These are easy to overuse. The good poet will show a sense of balance here.

7. Beyond the Expected
   A sense that the writer has given us some kind of baker's dozen is often the distinguishing mark of the A paper.

8. New Insight
   A poem that displays originality of thought on an issue can be distinguished though other elements may be weak.

9. Intensity of Imagination

   Especially important in a narrative poem, language that gives the impression of passionate first hand experience is superior to mere technical competence. A good poet can make a small amount of experience go a long way.

10. A Memorable Characteristic

    To distinguish it from the ordinary, a poem should display an arresting excellence in at least one aspect.

CREATIVE PRODUCTS SCALE - LITERATURE, SHORT STORY/NOVEL
DETROIT PUBLIC SCHOOLS

CRITERIA FOR JUDGING SHORT STORY/NOVEL

Work _____ Rater _____

Rate each short story/novel on the basis of the ten criteria listed below. Indicate to what extent the work meets the criteria according to this scale.

1	2	3	4	5	6	7	8	9	10
To a very limited extent				Somewhat				To a great extent	

1. The writer has used correct grammar, punctuation and spelling. _____
2. The writer has developed a cohesive work from the exposition, the climax to an original conclusion. _____
3. The main characters have subtlety and variation in personality and attitude. _____
4. The writer has incorporated imagery, symbolism, and special language appropriate to the story. _____
5. The setting is unique and provides enough details so that it appears plausible. _____
6. The theme is universal and transcends such limitations as race, age, and culture. _____
7. The writer has allowed the reader to draw conclusions of his intent through covert suggestions rather than overt explanation. _____
8. The means of perception sustains the attention of the reader. _____
9. The conflict is used as an effective catalyst. _____
10. There is one aspect or specific scene in the story which is well worth remembering. _____

Total _____

COMMENTS:

RATIONALE FOR CREATIVE WRITING CRITERIA

Before the judging, each evaluator will read the rationale for creative writing. The rationale is as follows:

1. The creative writer will be disciplined to accurately use correct grammar, punctuation, and spelling.

2. The creative writer will incorporate originality in the plot or develop a refreshing twist to an existing plot.

3. The creative writer will make characters believable and communicate through subtle means the diverse personalities and unique attitudes of each.

4. The creative writer will use vivid expressions, relevant language, and specific descriptions to enhance the narration of the story.

5. The creative writer will create a unique setting appropriate to the story using unusual descriptions or select a familiar setting and describe it in such a way that the reader will feel as though he is/has been there.

6. The creative writer will use a dialogue which will subtly reveal character, establish the mood and move the plot.

7. The creative writer will construct a story which evolves out of the characters' emotional and intellectual dispositions, i.e. pride in Oedipus Rex.

8. The creative writer will use a means of perception (point of view) which will not bore the reader with too much information nor will the reader be perplexed by a lack of important details.

9. The creative writer will conflict effectively as a means of developing characterization and theme.

10. The creative writer will develop a literary work which will in some way leave an indelible impression on the reader, i.e. the shower scene in Hitchock's PSYCHO.

CREATIVE PRODUCTS SCALE - PERFORMING ARTS, DRAMA
DETROIT PUBLIC SCHOOLS

Performer _____ Rater _____

Audition cutting should be a 1-3 minute monologue from a published play, with an introduction not included within time limit.

Judges: Use the ten - point scale to rate each category. Determine final rating by adding the ratings of each category and dividing by the number of categories used. Terminology listed is to provide insight as to what is expected.

Two Creative Products Scales have been formulated. One for drama and one for speech. When evaluating selections in the area of oral interpretation, use the scale for drama. (Some items will not be applicable).

Each scale has four major categories to critique. They should be rated according to the following scale:

(Please Circle your rating)

9 - 10 = SUPERIOR

7 - 8 = EXCELLENT

5 - 6 = GOOD

3 - 4 = FAIR

1 - 2 = WEAK

CATEGORIES	RATING									
Voice:										
1. articulation	1	2	3	4	5	6	7	8	9	10
2. projection	1	2	3	4	5	6	7	8	9	10
3. phrasing	1	2	3	4	5	6	7	8	9	10
4. pronunciation	1	2	3	4	5	6	7	8	9	10
5. range	1	2	3	4	5	6	7	8	9	10
6. tone	1	2	3	4	5	6	7	8	9	10
7. inflection	1	2	3	4	5	6	7	8	9	10
8. volume	1	2	3	4	5	6	7	8	9	10
9. clarity	1	2	3	4	5	6	7	8	9	10
	Average Rating =									
Movement:										
1. blocking	1	2	3	4	5	6	7	8	9	10
2. gestures	1	2	3	4	5	6	7	8	9	10
3. facial expression	1	2	3	4	5	6	7	8	9	10
4. coordination	1	2	3	4	5	6	7	8	9	10
5. posture	1	2	3	4	5	6	7	8	9	10
6. poise	1	2	3	4	5	6	7	8	9	10
7. muscle tone/ effective	1	2	3	4	5	6	7	8	9	10
8. use of body	1	2	3	4	5	6	7	8	9	10
9. spotting (Oral Interp Only)	1	2	3	4	5	6	7	8	9	10
	Average Rating =									

CATEGORIES	RATING									
Characterization:										
1. believability	1	2	3	4	5	6	7	8	9	10
2. concentration/ consistency	1	2	3	4	5	6	7	8	9	10
3. stage presence	1	2	3	4	5	6	7	8	9	10
4. sincerity	1	2	3	4	5	6	7	8	9	10
5. fresh	1	2	3	4	5	6	7	8	9	10
6. unique	1	2	3	4	5	6	7	8	9	10
7. creative	1	2	3	4	5	6	7	8	9	10
8. exciting	1	2	3	4	5	6	7	8	9	10
9. demonstration of emotion	1	2	3	4	5	6	7	8	9	10
10. spontaneity	1	2	3	4	5	6	7	8	9	10
11. confidence	1	2	3	4	5	6	7	8	9	10
	Average Rating =									
Exposition:										
1. understanding	1	2	3	4	5	6	7	8	9	10
2. material	1	2	3	4	5	6	7	8	9	10
3. accuracy of interpretation	1	2	3	4	5	6	7	8	9	10
	Average Rating =									
	Average of Four Ratings =									

COMMENTS:

CREATIVE PRODUCTS SCALE - PERFORMING ARTS, SPEECH
DETROIT PUBLIC SCHOOLS

Performer _____ Rater _____

Speech should be 1-3 minutes in length with the style and topic a matter of your choice.

Judges: Use the ten-point scale to rate each category. Determine final rating by adding the ratings of each category and dividing by the number of categories used. Terminology listed is to provide insight as to what is expected.

Each scale has four major categories to critique. They should be rated according to the following scale:

(Please circle your rating)

9 - 10 = SUPERIOR

7 - 8 = EXCELLENT

5 - 6 = GOOD

3 - 4 = FAIR

1 - 2 = WEAK

CATEGORIES	RATING									
Voice:										
1. variety	1	2	3	4	5	6	7	8	9	10
2. expression	1	2	3	4	5	6	7	8	9	10
3. tone	1	2	3	4	5	6	7	8	9	10
4. rate	1	2	3	4	5	6	7	8	9	10
5. pitch	1	2	3	4	5	6	7	8	9	10
6. inflection	1	2	3	4	5	6	7	8	9	10
7. clarity	1	2	3	4	5	6	7	8	9	10
8. volume	1	2	3	4	5	6	7	8	9	10

Average Rating = _____

CATEGORIES	RATING									
Diction:										
1. articulation	1	2	3	4	5	6	7	8	9	10
2. pronunciation	1	2	3	4	5	6	7	8	9	10
3. style	1	2	3	4	5	6	7	8	9	10
4. dialect	1	2	3	4	5	6	7	8	9	10
5. acceptable language	1	2	3	4	5	6	7	8	9	10
Average Rating =										
Delivery:										
1. eye contact	1	2	3	4	5	6	7	8	9	10
2. gestures	1	2	3	4	5	6	7	8	9	10
3. use of pause	1	2	3	4	5	6	7	8	9	10
4. emphasis	1	2	3	4	5	6	7	8	9	10
5. facial expression	1	2	3	4	5	6	7	8	9	10
6. sincerity	1	2	3	4	5	6	7	8	9	10
7. poise	1	2	3	4	5	6	7	8	9	10
8. posture	1	2	3	4	5	6	7	8	9	10
9. emotional appeal	1	2	3	4	5	6	7	8	9	10
Average Rating =										

CATEGORIES	RATING									
Content:										
1. timely	1	2	3	4	5	6	7	8	9	10
2. specific purpose	1	2	3	4	5	6	7	8	9	10
3. cohesive	1	2	3	4	5	6	7	8	9	10
4. use of evidence	1	2	3	4	5	6	7	8	9	10
5. organization	1	2	3	4	5	6	7	8	9	10
6. reasoning	1	2	3	4	5	6	7	8	9	10
7. logical appeal	1	2	3	4	5	6	7	8	9	10
8. unique approach	1	2	3	4	5	6	7	8	9	10

Average Rating =

Average of Four Ratings =

COMMENTS:

CREATIVE PRODUCTS SCALE - DANCE, SINGLE DANCER
DETROIT PUBLIC SCHOOLS

Performer _____ Rater _____

Judges: Use the ten point scale to rate each category. Please circle your rating.

9 - 10 = EXCELLENT

7 - 8 = GOOD

5 - 6 = ACCEPTABLE

3 - 4 = WEAK

1 - 2 = POOR

CATEGORIES	RATING									
Single Dancer Technique:										
	POOR					ACCEPTABLE			EXCELLENT	
1. Placement	1	2	3	4	5	6	7	8	9	10
2. Turnout	1	2	3	4	5	6	7	8	9	10
3. Elevation	1	2	3	4	5	6	7	8	9	10
4. Extension	1	2	3	4	5	6	7	8	9	10
5. Flexibility	1	2	3	4	5	6	7	8	9	10
6. Port de Bras	1	2	3	4	5	6	7	8	9	10
Average Rating =										
1. Aesthetics and Musicality	1	2	3	4	5	6	7	8	9	10
Average Rating =										

CATEGORIES

Physical Structure:

	POOR				ACCEPTABLE					EXCELLENT
1. Balance of Body	1	2	3	4	5	6	7	8	9	10
2. Feet and Legs	1	2	3	4	5	6	7	8	9	10
3. Back and Abdomen	1	2	3	4	5	6	7	8	9	10
4. Head and Neck	1	2	3	4	5	6	7	8	9	10

Average Rating =

Projection-Stage Presence:

1. Stage Presence	1	2	3	4	5	6	7	8	9	10

Average Rating =

Average of Four Ratings =

COMMENTS:

CREATIVE PRODUCTS SCALE - DANCE, SINGLE DANCER
DETROIT PUBLIC SCHOOLS

CRITERIA FOR RATING SINGLE DANCER

Single Dancer Technical Aspects

1. Placement-
   Weight forward over ball of foot
   Arms en bas (bras bas) slightly ahead of shoulders
   Spine straight (from hip line)
   Shoulders relaxed-slightly forward (see arms)
   Head erect, placed on top of neck (slightly stretched)
   Eyes- eye level
   Abdomen- lifted out of hips-presses against spine

2. Turnout-
   In hips-feet must follow degree of leg turnout in hip joint- pelvis must not be dropped or tilted.

3. Elevation-
   Body must remain quiet-in place. Arms do not assist-Ballon as important as height in air.

4. Extension-
   Hip of working leg pressed down-body lifted out of hip of base leg- shoulders and arms not involved.

5. Flexibility-
   Not to be confused with uncontrolled "loose jointedness".

6. Port de Bras and Port de Corps-
   Arms should be integral part of total body movement- if pelvis is dropped (tilted) and feet pronated, is it lazy muscles or a structural problem?

Aesthetics and Musicality

Suitability of music and wardrobe (if any) to dancer and Choreography.

Physical Structure

1. Length of legs and arms should balance body.

2. Muscle line should be long and easy.

3. Hips should not be wider than shoulders.

4. Neck, long with head well placed on top.

5. Waist long-hips should not be too close to ribcage.

6. Feet-toes approx. even- strong and lifted arch-high instep and ankle- no pronation-wide metatarsal.

7. Legs-well proportioned- if pronated or bowed, is it lazy muscles or structured?

Projection-Stage Presence

Is the dancer 'comfortable'- is there a natural projection?

CREATIVE PRODUCTS SCALE - DANCE, DANCE GROUP
DETROIT PUBLIC SCHOOLS

Choreographer _____ Title of Dance _____

Name of School _____ Director _____

Style _____ Length of Dance _____ Number of Dancers ____

Theme of Dance _____ Rater _____

Judges: Use the ten point scale to rate each category. Please circle your rating.

9 - 10 = EXCELLENT

7 - 8 = GOOD

5 - 6 = ACCEPTABLE

3 - 4 = WEAK

1 - 2 = POOR

CATEGORIES	RATING									
Presentation:	POOR				ACCEPTABLE				EXCELLENT	
1. Technical Proficiency	1	2	3	4	5	6	7	8	9	10
2. Projection	1	2	3	4	5	6	7	8	9	10
3. Quality of Interpretation	1	2	3	4	5	6	7	8	9	10
4. Group Unity	1	2	3	4	5	6	7	8	9	10
5. Readiness to Perform	1	2	3	4	5	6	7	8	9	10

Average Rating =

CATEGORIES	RATING									
Choreography:	POOR				ACCEPTABLE					EXCELLENT
1. Inventiveness of idea	1	2	3	4	5	6	7	8	9	10
2. Choice of movement	1	2	3	4	5	6	7	8	9	10
3. Spacial design	1	2	3	4	5	6	7	8	9	10
4. Use of dynamics	1	2	3	4	5	6	7	8	9	10
5. Movement flow	1	2	3	4	5	6	7	8	9	10
Average Rating =										
Accompaniment:	POOR				ACCEPTABLE					EXCELLENT
1. Suitability of choreography	1	2	3	4	5	6	7	8	9	10
2. Quality of use	1	2	3	4	5	6	7	8	9	10
3. Quality of recording	1	2	3	4	5	6	7	8	9	10
4. Quality of live performance	1	2	3	4	5	6	7	8	9	10
Average Rating =										
Technical Aspects:	POOR				ACCEPTABLE					EXCELLENT
1. Use of sets	1	2	3	4	5	6	7	8	9	10
2. Use of props	1	2	3	4	5	6	7	8	9	10
3. Quality of costuming	1	2	3	4	5	6	7	8	9	10
Average Rating =										
Average of Four Rating =										

COMMENTS: (Put on Back of Sheet)

CREATIVE PRODUCTS SCALE - DANCE, DANCE GROUP
DETROIT PUBLIC SCHOOLS

Guidelines for Rating Dance Groups

1. Presentation-

   In considering public school groups some consideration should be given to the length of time the group has been together.

2. Choreography-

   Choreography chosen or designed by the group should not be weighed on the same scale as choreography chosen or designed by the director or teacher.

3. Accompaniment-

   Instruments available under audition conditions can often alter the quality of recordings or live performance.

4. Technical Aspects-

   If audition time limits do not permit full set-up examples of props, sets, wardrobe and description of light plot can serve, although judgement is difficult.